THE Hollywood REPORTER
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BUSAN №5

THE Hollywood REPORTER

OCTOBER 11, 2011

RAMBLING REPORTER

Photo Finish

A Q&A after the screening of the World Cinema title *Baikonur* felt truly global. German director **Veit Helmer** was joined by his co-stars, Kazak beauty **Sitora Farmanova**, French actress **Marie de Villepin** and two Korean translators speaking three languages — Russian, English and Korean. During the session, Helmer told the crowd that Farmanova, who has a seductive bathtub scene, was reluctant about the nudity and requested a back shot, to which the director agreed. However, a frontal shot of the actress showed up on the internet. Turns out one of the assistants sneaked it on his cell phone. "When she found out who it was she beat him up," said the director.

Anatomy 101

During his keynote speech in Monday's Busan Cinema Forum, Cannes-winning director **Apichatpong Weerasethakul** shared how any woman in a bikini — including even cartoon characters — is censored in Thailand. The openly gay filmmaker joked that this influenced his sexual orientation, "I never knew the anatomy of a woman and that's perhaps why I prefer men," he said, igniting laughter.

No BIFF for Woody

Attempting to continue the past tradition of inviting Tinseltown luminaries such

CONTINUED ON PAGE 3

Jury Still Out on 3D Market Titles

Sellers say the format stirs interest, but costs can be an issue *By Karen Chu*

3D HELPS GENERATE sales interest, but not necessarily sales, exhibitors at the sixth Asian Film Market told *The Hollywood Reporter*.

3D titles are building a stronger presence at this year's BEXCO-held Busan market, with Boon Joon-ho's *The Host 3D*, converted from the original 2D 2006 hit, and Tsui Hark's $35 million *The Flying Swords of the Dragon Gate* leading the pack.

For a potential high-profile blockbuster such as *Swords*, 3D is just another commercial element among many. "The fact that it's the first Chinese-language martial arts film fully shot in true 3D generates keen interest," said Virginia Leung, head of sales at Hong Kong-based Distribution Workshop.

For genre titles, 3D certainly is a selling point, but it's not

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Loner Wan-deuk channels his rage into kickboxing.

REVIEW

Punch

Latest by one of Korea's great romanticists is a welcome departure

By Elizabeth Kerr

PLENTY OF PUNCHES, BOTH PHYSICAL and emotional, get thrown around in the latest by traditional sentimentalist Lee Han. *Punch* is a coming-of-age drama that unfolds on the fringes of society, still a decidedly rare locus for Korean cinema when the plot doesn't involve tragedy and violence. Steadfastly steering away from school rivalry, parental conflict and/or death, first love and most of the tropes of the well-worn sub-genre, Han and scriptwriter Kim Dong-wu have adapted the wildly popular young adult novel into a largely engaging drama with fleeting moments of dry wit. Anchored by a refreshingly uneventful (in a good way) relationship between a high school boy, his father and his homeroom teacher, *Punch* engenders enough good will in its first 90 minutes to forgive Lee's loss of focus in the last 20.

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Inseparable Tackles Culture Clash

Diverse background of director Dayyan Eng leads to a first in the Chinese film sector

By Steven Schwankert

NORMALLY, ANSWERING the question "where are you from" is not difficult. But for Beijing-based director Dayyan Eng, well, it's not so simple.

Born in Taiwan, raised in Beijing, educated at the University of Washington and a graduate of Beijing Film Academy, Eng moves between English and Mandarin Chinese with ease. His unique background and heritage have given him the opportunity to make significant in-roads into China's film industry, culminating most recently in the BIFF entry *Inseparable*, starring Kevin Spacey and Daniel Wu, and due out later this year.

"I'm not viewed as an outsider in the same way [as a foreigner would be]," Eng said. "I play within the rules. It would be the same if I were in a studio system in the U.S., I'd have to do that there too."

Inseparable, with Daniel Wu and Kevin Spacey was shot in Guangzhou, China.

Eng wrote *Inseparable* when he didn't find any suitable material after finishing his first feature, *Waiting Alone*, which included a cameo by Chow Yun-fat, and starred Xia Yu, Li Bingbing and his now-wife, Gong Beibi. He took meetings in L.A., but wasn't thrilled with what Hollywood had to offer.

"Everyone wanted me to do another rom-com. In Los Angeles, everything that was available was horror or teen comedies — what made people think I'd be good at making horror films?" Eng said.

He got lucky due to the slight misfortune of others — the expiration of the Screen Actors Guild contract in the summer of 2008 suddenly freed up actors who might have otherwise been engaged, including Kevin Spacey.

"I thought it would be interesting to see him in a part like this, and felt that he'd get the quirky humor the script called for," Eng said of the role that sees Spacey play a mysterious American expatriate who lives next door to California-born Hong Kong star Daniel Wu in the southern Chinese city of Guangzhou.

Spacey committed to the film in early 2009, ahead of a shoot in the spring and summer of 2010, making him the first Hollywood star to appear in an all-China financed production — a trend that has continued with Christian Bale's appearance in Zhang Yimou's *Flowers of War*.

"Dayyan, our director, is

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Thai Director Sees Upside to Piracy

BIFF keynote speaker Apichatpong Weerasethakul says illegal copying can help fight censorship *By Lee Hyo-won*

THAI DIRECTOR APICHATPONG Weerasethakul said there can be virtues in piracy, as it can provide an alternative to censorship issues, also suggesting major studios could learn from the independent industry's embrace of this underground culture.

Weerasethakul

"A benefit of piracy is that it can be a sort of window," the internationally acclaimed helmer said Monday during his keynote speech at BIFF's inaugural edition of the Busan Cinema Forum.

He cited the example of the Sundance-winning documentary *Enemies of the People*. Though the Cambodian film was banned in its home country, a wide release in the U.S. made pirated DVDs largely available in Cambodia. "My (Cambodian) friend said it will have a big impact on changing people's view of history."

Many movies make their way to Thai audiences through similar channels, largely due to strict censorship and affordability.

"The (Thai) audiences don't care about image quality and have no attachment to film aesthetics," Weerasethakul said, explaining that video CDs (aka VCDs) are even more popular than DVDs because they are "watchable, disposable and affordable."

However, piracy is usually limited to

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Edko, Irresistable Ready Action Titles

By Karen Chu

HONG KONG-BASED EDKO FILMS and Irresistible Films have unveiled two projects at the Asian Film Market, *Nightfall* and *Cold War*, both from *Crouching Tiger, Hidden Dragon* producer Bill Kong.

Starring Nick Cheung and Simon Yam as an ex-con and a detective, the $7 million *Nightfall* is the second collaboration of the helmer-writer team Roy Chow and Christine To.

Cold War, a $9 million hostage action drama, is produced by Kong, Matthew Tang and Ivy Ho.

"Even though the plots are very different, the chase and action aspects of both films are sure to leave audiences breathless," Kong said. THR

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RAMBLING REPORTER

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as Bryan Singer or Oliver Stone to Busan, festival director **Lee Yong-kwan** reached out to *Midnight in Paris* auteur **Woody Allen**. "I asked him in Cannes to come to Busan for the festival and he agreed, but had to call it off because he fell sick," said Lee. "Of course, it costs a lot more to invite Hollywood stars to come over, so that's always a concern for us."

Last Dance

During the red carpet ceremony for the Asia Pacific Actors Network on Friday, actor-singer **Jang Geun-suk** was seen pulling off the popular "shuffle dance" to the embarassment of his *My Pet* co-star **Lee Ha-neul**, but to the delight of fans crowding the venue. When young women took out their cameras and smartphones to photograph Geun-suk, the movie star did one of them a favor by stealing her iPhone and taking a picture of himself.

Sign Here

A Busan taxi driver regretted not getting an autograph from director **Lee Hyun-seung** after he got off at the Grand Hotel on Sunday evening. According to the driver, the filmmaker was raving about working with prolific actor **Song Kang-ho** in his latest project *Hindsight*.

Man on the Beach

Hong Sang-soo, the acclaimed director of *Woman on the Beach*, was seen basking under the Busan sun on Monday afternoon, lying sideways on the empty Haeundae beach with a big straw hat, dark shades, shirt buttoned halfway up and shoes off, checking out the occassional passersby. THR

From left, director Bong Joon-ho and executive producer Choi Yong-bae are joined by Kim Moon-ki who oversaw *The Host*'s 3D conversion.

The Host Makes Monster Comeback

Filmmakers promise 3D conversion will enhance chills without being a distraction *By Lee Hyo-won*

THE HOST HAS RETURNED with an extra dimension, but the makers of the new 3D version say it remains true to the 2006 South Korean monster thriller.

The Host 3D is the country's first conversion project that adds 3D effects to the original 2D film. The original Bong Joon-ho film remains the top-grossing local film of all time, having drawn over 13 million viewers in a country of 48 million people.

Bong, who had a preview of the 3D version, called it "an amazing experience" despite his fears as an old-fashioned filmmaker who shies away from new technology.

"It was interesting to watch something that I directed in a different format. I had wanted to reinterpret the Han River, a familiar space for Koreans, in an exotic way, and the 3D effects do highlight the sense of space that I had wanted to capture. The visuals also brought back memories of what I felt myself while shooting by the river," the director said Monday ahead of BIFF's gala presentation of the film later that night.

"The 3D conversion doesn't alter scenes or the storyline in any way," added Choi Yong-bae, CEO of Chungeorahm Film, the production-distribution company that handles both versions of the film. He said he decided to execute the 150 million won ($129,000) endeavor — as conversion costs 10 million won per minute — because he thought *The Host* would look great in 3D and it would be meaningful to spearhead the domestic 3D conversion market.

Kim Moon-ki, CEO of Studio Raon, which is overseeing the project, considers *The Host 3D* a "realizing," rather than "3D conversion" initiative.

"I focused on transferring the 2D experience to 3D, to stay faithful to director Bong's intentions and not let the effects distract the viewer. I approached it from a visual rather than technical perspective," he said.

Meanwhile, *The Host 2*, the sequel that is also being produced and distributed by Chungeorahm, will open in theaters in 2013, according to Choi. Bong is currently working on his first English-language film, and an adaptation of the French sci-fi graphic comic *Le Transperceneige*. THR

Lin Pins Hopes on *Starry Night*

By Steven Schwankert

IF THIS YEAR'S NEW Currents competition has a name, that name is Tom Shu-yu Lin.

The Starry Starry Night helmer garnered the most attention at Monday's press event for the 13 participating directors. A BIFF mainstay, the New Currents section showcases world and international premieres by up-and-coming Asian directors.

Born in Taiwan and raised and educated in the U.S., Lin cut his cinematic teeth

Lin

with some of the island's top film talent, namely working as a first assistant director with 2010 BIFF Asian Filmmaker of the Year Tsai Ming-liang and Doze Niu (*Monga*). His 2008 film *Winds of September* got some festival attention, but disappointed one person: its director.

"I needed more time to learn and work on my craft," Lin said. That sent him back to the drawing board before being approached by Taiwan author and illustrator Jimmy Liao to create a film version of his book, *The Starry, Starry Night*.

In turn, Liao had been in touch with China studio Huayi Brothers, which saw the potential for the teenage coming-of-age story to resonate with audiences in Greater China and other parts of Asia. The result is one of the first Taiwan-China co-productions, shot with a budget of $7 million.

Lin said that he finished the film's editing just in time for its Monday afternoon screening at BIFF. *Night* will be released in China, Hong Kong, Taiwan, Singapore and Malaysia on Nov. 3, according to Huayi Brothers. THR

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3D Market

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a sure thing, which is why the thriller *Dark Flight* from Thailand's Five Star Productions is being offered in both 2D and 3D. "With a choice, buyers are definitely more interested in knowing more about the 3D version, but no actual sale has been made yet," said the company's Pannita Likitthammasarn.

A 3D film's chances are helped if the genre is a director's specialty, such as Universe Films' psychological thriller *Sleepwalker 3D* by director Oxide Pang. The Angelica Lee vehicle, selected in-competition at the upcoming Tokyo International Film Festival, is the second 3D Universe release since 2010's *The Child's Eye 3D* by Pang, along with his twin Danny. "We're cautious choosing films to make in 3D, only the suitable genres make the cut," said Universe COO Alvin Lam. "The story of *Sleepwalker* is intriguing enough even if it's not in 3D, but the 3D element does help attract the attention of buyers in certain regions not usually drawn to these kind of stories."

But in terms of international sales, the potential for 3D is hit or miss, especially given the costs of the format. "It's less easy to push for theatrical release outside of Asia — the asking price for 3D films is higher and the material is more expensive. When it comes to television or video rights, 3D isn't actually an attraction, given that 3D television is not yet commonplace," said Film Asia sales rep Dirkson Yu. The company is currently pushing the $5 million Malaysian horror film *The Hunter 3D*, billed as the first full 3D film produced in Southeast Asia, starring Korea's transgender actress Harisu (*Color Blossoms*).

Sellers say 3D can generate sales interest in genre fare like *Sleepwalker* and below, *The Flying Swords of the Dragon Gate.*

If there is one genre sellers believe is most suited to 3D treatment, it's animation. *Legend of a Rabbit 3D* from China, despite having sold in 60-plus territories, is making an appearance at the Asian Film Market, suggesting there is still sales potential for the childrens title.

"I don't think 3D is for every film, but it works for animated films," said Dene Anderberg, vp sales and operations at Los Angeles-based CMG, which is pushing the $20 million animation *Zambezia 3D* in Busan. "Some people don't like to wear the glasses, and others are overwhelmed by 3D. If it works it works, you don't have to force it." THR

Upside to Piracy

CONTINUED FROM 2

Hollywood imports, a phenomenon that is not without political implications geared "to bring down capitalism and educate third-world filmmakers to learn about films that were locally banned."

Nevertheless, Weerasethakul said he was initially angered to find pirated copies of his Cannes Palme d'Or winner *Uncle Boonmee Who Can Recall His Past Lives*, since there is "a secret agreement not to pirate local movies." He eventually found an upside in it, noting that Thai movies have achieved a status that is "worth duplication, equal to their Western counterparts."

The filmmaker pointed out that the independent film industry has come to embrace piracy because it depends on it for distribution. He urged studios to do the same.

"Independent filmmakers have already assimilated into the system and it's a matter of how studios will work with it," he said. "Studios can learn from how pirated DVDs engage so many people with low prices and wide availability."

Yet Weerasethakul conceded however, that many piracy networks are linked to terrorism and organized crime, where DVDs are sold to buy weapons and explosives. "Free booting is a crime we have to deal with," he said.

The Busan Cinema Forum continues through Wednesday at the Haeundae Grand Hotel. THR

Inseparable

CONTINUED FROM 2

so clear about what he is going for, the humor that he wants, I think in many ways it's a very, very daring and unusual film," Spacey said in an interview with CNN Talk Asia.

Eng's multicultural heritage and diverse background have provided him with enviable access to China's film industry. His biggest challenge, however, is convincing film financiers to back movies that are not the costume dramas or political epics that have crowded Chinese multiplexes over the last few years.

"It's getting the people to understand what I'm trying to do, and that the audience is looking for this kind of thing," he said.

During the pitch process, many producers couldn't see the value of a character-driven film, but regretted later. "With *Waiting Alone*, some people said afterwards, 'why didn't you bring this to us?' I told them, 'I did! You didn't want it!'"

However, the audience is also a significant factor in the blockbuster mentality that currently pervades the Chinese box office. "If I as a filmgoer am going to spend the same money on this ticket whether I see the big action film or the character movie, I'm going to go see the bigger film, though I think the trend is starting to change because people are getting sick of the costume dramas, they have nothing to do with their lives."

Eng has two upcoming projects set for 2012: a heist gone wrong film that will likely shoot in Hong Kong next spring, backed by China Film Group and a Hong Kong partner. The other is the birth of his first child, due in January. THR

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Indie Helmers Transforming The Philippines

Edgy content and a dedicated film commission are revitalizing the once-troubled Southeast Asian region *By Michale Mackey*

The birth of a fish-like child is at the center of Adolfo Alix Jr.'s *A Fable of the Fish*. Inset, poster art for the Filipino Oscar entry *The Woman in the Septic Tank*.

AT THE BEGINNING OF THE LAST DECADE, ABOUT 200 mainstream movies a year were produced in the Philippines. By mid-decade that number had dwindled down to about thirty titles per year, where it has remained. During the same period however, independent productions have rocketed up to about sixty.

The real story though lies not so much in that increase but in its commercial viability.

"The once emergent or independent cinema is quickly gaining a foothold in mainstream cineplexes," says Bayani San Diego Jr., senior reporter with the Philippine Daily Inquirer.

Indeed, in an interesting twist that few saw coming a mere five years ago, indie productions are now crossing over, screening in first-run theaters and even being picked up by big studios for distribution.

Jade Castro's comedy *Zombadings 1: Patayin sa Shokot si Remington* caught the industry off guard when it became a recent box-office hit. Opening on 50 cinemas, it added 12 more theaters in its first weekend and is now into its fourth week of release. "That would've been unthinkable six years ago," says Bayani.

It's not the only low-budget local release to become a surprise hit. Marlon River's *Woman in a Septic Tank* — which ironically satirizes the local indie film scene — has also struck a chord with local audiences

Driving the surge is an indie movement that is happy to challenge the system. "The low cost of digital equipment has allowed a democratization of film making," said one source in Manila who asked not to be named. "Then, big film outlets pick up buzz on well-received independent films and distribute them commercially."

New technology has also helped producers get past longstanding problems with distribution. Social media has become a key promotional tool. The producers of *Septic Tank*, for instance, promoted the film heavily online and followed up with a promotional tour of colleges. The film is now The Philippines official Oscar submission, and hopes are high it can actually contend for a nomination.

The cost to promote the film through traditional outlets, however, will be a major hurdle."It's a big investment," says Edward Cabagnot, fest programmer with the Cinemalaya Philippine Independent Film Festival.

High taxes, declining tickets sales, piracy and competition are also major impediments to the investment side of indie production.

With the success of recent low-budget releases however, local investors are starting to take notice. "Slowly investors are beginning to see there might be money to be made," observes Cabagnot.

One thing investors cannot ignore is the success Filipino indies have had on the fest circuit. Recent releases have been handed roughly 40 international film awards in recent years, the most prominent being Brillante Mendoza's Cannes best director honor for *Kinatay* in 2009.

Another factor local producers hope will drive investment is the Film Development Council of The Philippines, (FDCP), which is planning an upcomming summit to discuss investment strategies with filmmakers.

Some credit the new indie wave with an initial summit two years ago in which the FDCP established a marketing and distribution office to help low-budget releases.

The FDCP also launched a National Cinema Program intended to distribute smaller films to various provinces of the archipelago. And it has even built a small Cinematheque in Baguio City in the Northern part of the country and a National Film Archive in Manila.

Another option under consideration is linking up with similar industries. "What we'd like to achieve is to create bridges with Southeast Asian countries who are making films," says Cabagnot, who talked of "a collegial approach (and a) Southeast Asian independent highway." This will hopefully consolidate the Philippines and the independents' place in the

FILIPINO FILMS IN BUSAN

Amok
A Window on Asian Cinema
Dir. Lawrence Fajardo

A Fable of the Fish
A Window on Asian Cinema
Dir. Adolfo Alix Jr.

Gun in Hand
Asian Western: Men of the East
Dir. Fernando Poe Jr.

Mask
A Window on Asian Cinema
Dir. Laurice Guillen

Niño
New Currents
Dir. Loy Arcenas

Nono
A Window on Asian Cinema
Dir. Rommel Tolento

San Bernardo
Asian Western: Men of the East
Dir. Fernando Poe Jr.

The Woman in the Septic Tank
A Window on Asian Cinema
Dir. Marlon Rivera

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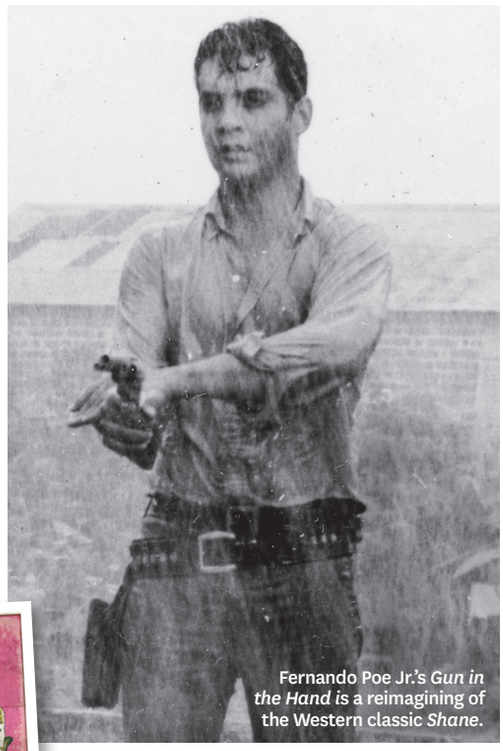

Fernando Poe Jr.'s *Gun in the Hand* is a reimagining of the Western classic *Shane*.

market and even set up its regional growth.

The Philippines is now attempting to rebrand itself as a shooting destination.

This could be a case of back to the future since the heyday of the 70s and 80s, when a number of high-profile Hollywood releases used the country as a stand in for Vietnam, including Francis Coppola's *Apocalypse Now*, *Born on the Fourth of July*, and *Platoon* from Oliver Stone. However, since then foreign interest has waned as The Philippines acquired a reputation for instability.

That reputation was helped somewhat in 2007, when Tran Anh Hung's *I Come With the Rain*, starring Josh Hartnett, was shot the once-troubled Southern Philippine region of Mount Diwalwal.

"That part of the country had often figured negatively in news accounts, but *Rain* was able to shoot a film with a major Hollywood star without a hitch," notes Bayani who adds that a number of other productions have since shot in the region without incident, including the French film *Le Marquis*, Korea's *Romance Island*, as well as various versions of TV's *Survivor*.

The most recent Western helmer to lens in the region is American indie icon John Sayles, who shot the historical drama *Amigo* there. Current rumors are that the next big studio release to call The Philippines home will be the next installment of the Jason Bourne franchise, which will reportedly shoot there next January for a month.

The FDCP is promoting the Philippines as a location not only for its varied destinations, but also its skilled and relatively cheap English-speaking work force.

Whether or not Hollywood takes the pitch remains to be seen, but one thing all observers agree on is that a new generation is challenging the status quo in ways never seen before.

Says Cabagnot: "There are usurpers to the throne." THR

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Wei Te-sheng

The Taiwanese director returns to Busan with *Warriors of the Rainbow: Seediq Bale*, a controversial epic he says had to be made his way *By Steven Schwankert*

WHEN THE BUSAN International FilmFestival opened in Oct. 2008, the world was reeling from the beginning of the global financial crisis, and sales at the Asian Film Market were expected to be dismal. One film stood out: *Cape No. 7*, a WWII love story was on its way to becoming Taiwan's most successful domestic film of all-time. Even then, the film's director, Wei Te-sheng, was talking about an upcoming project. This week, Wei brings that film, *Warriors of the Rainbow: Seediq Bale*, back to Busan. Wei recently talked to THR about what attracted him to the project, which is based on a true incident in which Taiwan aborigines rebelled against Japanese forces on the island.

You actually started work on *Seediq Bale* before you shot *Cape No. 7*. What was the process of bringing it to life after *Cape*'s success?
In the beginning I was just curious. I heard a news report about [the incident], and I started to look into it. Then there was a comic book about it, so I read that too. But when I really looked into the history, it was really not the way it had been portrayed before. I wanted to do it from the perspective of the hunters, of the people. That would be a completely different approach.

Did you imagine when you were shooting *Cape No. 7* that it would be so successful?
I hoped it would be, but no, I didn't think it would do so well.

How important then did potential commercial success for *Seediq Bale* become in light of *Cape*'s performance?
I didn't spend a lot of time thinking about the commercial side. There were so many difficulties in making this moving that I didn't worry too much about ticket sales.

What was your biggest challenge in making *Seediq Bale*?
On the production side it was a difficult shoot overall. But the biggest problem was: How can I get a modern audience to really understand and accept this kind of story? How can this history be explained? That was really tough.

Some reviewers have criticized the level ofviolence in the film. Do you think that's a fair comment?
Of course it is violent. These people rose up against Japanese occupiers. I really don't understand why everyone is focusing on the violence, especially compared to many other films that are out there, I really don't understand. Of course I did not set out to emphasize violence.

How did the *Seediq* people react when they saw the film?
They are really happy with the film. The most moving thing that I saw was that they dressed up in their traditional costume and went to watch the film. They are pleased. They said someone finally understands our story, our history and our feelings.

The film is quite long, clocking in at 276 minutes. Did you intend for it to be that length?
I thought that when we shot, the action scenes would be much shorter. I didn't think the film would be longer than 2.5 hours, but with the fight scenes, it came out much longer. If the film had been under three hours, I don't think I would have cut it into two parts, but because of the length, there wasn't much choice.

What are you hoping that today's audience in Taiwan will get out of the film?
I want people to see what they can do when they are in a 'damned if you do, damned if you don't' situation. I would also like the Taiwan audience to see the beauty in the lives of the hunters. After they've seen it, I would like them just to not speak, but to ponder the things that they saw and what they mean, to look at others live and to look at their own lives.

How is the film market in Taiwan now? Is it large enough to support Taiwan directors, or will they need to find other markets, like China?
Movies have to go out of Taiwan, but Taiwan directors cannot just turn their back on Taiwan. Some directors just think, 'Taiwan isn't big enough, forget it.' But thinking that way really is not meaningful. They can make films anywhere, but if they do that, then their films are just the same as everyone else. Is it just about money then? The Chinese mainland, that is a future market, that cannot be denied. But going forward, if Taiwan directors are going to make films for that market, they must retain their own special characteristics. THR

VITAL STATS

Nationality: Republic of China on Taiwan
Born: August 16, 1969
Festival Entry: *Warriors of the Rainbow: Seediq Bale*
Selected Filmography: *About July* (1999), *Cape No. 7* (2008)

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JAPAN INTERNATIONAL CONTENTS FESTIVAL

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Tokyo Film Festival D5_101111.indd 1 10/7/11 6:11 PM

Punch

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Punch should generate reasonably strong box office in Korea given its built-in audience and could play well in regional markets like Taiwan and Japan where both the subject matter and much of the cast are easily recognized. Overseas markets if any will be limited to festivals and urban centers that could be home to audiences familiar with Lee's work, which could also bode well for ancillary.

To this point director Lee has made a name for himself for his maudlin romances and hyper-emotionalism — for proof look no further than the terminal illness treacle of *Lover's Concerto*, the saccharinely cute *Almost Love* and the episodic relationship examination *My Love*. Do you see a pattern here? *Punch* is, at least at first glance, a considerably different film for Lee and jettisons the straight ahead romance of his earlier films. Whether or not that signals a permanent switch won't be determined until his next release, but for now it at least proves Lee isn't a one-trick pony.

High school student Wan-deuk (relative newcomer Yoo Ai-ne) is a loner that regularly solves his problems with violence, as evidenced by his brutal reaction to two thugs harassing his hunchback father Gak-sul (Park Soo-Young) and mentally handicapped uncle Min-ku (Kim Young-Jae) at a local market. Up to that point, the duo made a living at a vaudevillian cabaret that goes out of business. Taking their act to a street market doesn't work too well. Later, he efficiently dispatches a fellow student that choses to crack jokes about his dad. His behavior and insular nature draw the attention of his tough-love teacher Dong-ju (Kim Yoon-Seok, *Tazza: The High Rollers*), who takes it upon himself to guide Wan-deuk through his teens and get him to channel his rage elsewhere — chiefly into kickboxing. Fortunately Dong-ju lives right next door, and so he can provide this guidance all day every day.

Elsewhere in Wan-deuk's hectic life he is forced to deal with the discovery that the mother that abandoned him and Gok-sul is Filipino (Jasmine Lee). After tracking her down, again with some help from Dong-ju, he proceeds to forge a tentative mother-son bond with her. But wait. There's more. There's a foul-mouthed neighbor who can't stand listening to Wan-deuk and Dong-ju fight across the rooftops (Kim Sang-Ho, *Moss*), his sister Ho-jeong (Park Hyo-Ju), a reluctant friendship with school thug Hyuk-ju and a budding romance with humiliated good girl Yoon-ha.

Punch is billed as a story about Dong-ju taking Wan-deuk under his wing and giving him the support he desperately needs without even realizing it, but that just scratches the surface of Lee's ambitious plans. Class, race, nationalism, disability and labor abuses are among the heady subjects he tries to address throughout the film.

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Operatic familial intrigue drives much of *Nino*.

Niño

Strong cast overshadowed by stilted, over-the-top melodrama *ByMaggie Lee*

Niño, which observes how a Philippine family living in genteel poverty reacts to the sale of the ancestral mansion, is Chekovian in theme, Victorian in plot and performed in the raised pitch of daytime soaps. The direction by Loy Arcenas is steady while Rody Vera's screenplay gives equal weight to a decent ensemble cast. There's just nothing to startle or deeply impress, so it may have a hard time meeting the taste of art house audiences as well as the rigorous commercial standards.

Celia (83-year-old Fides Cuyugan-Asensio who recorded all but one of the arias live), a renowned opera diva in her youth, lives and looks after her enfeebled brother Gaspar (Tony Mabesa), a former congressman who never realized his political ambitions. Celia's daughter Merced (Shamaine Centenera-Buencamino) oversees the household accounts. She and boarder Katherine are secret lovers. The sudden arrival of Mombic (Arthur Acuña) with his young son Antony (Jhiz Deocareza) deepens the rift within the family.

When Gaspar is hospitalized for a heart attack, his only daughter Raquel (Raquel Villavicencio) returns from the U.S. with her son Reinhardt. Raquel's decision to sell the house (whose share Celia has already relinquished) reminds her relatives of their impoverished and precarious existence. While ne'er-do-well Mombic shows his true colors in a chain of shady acts, Celia lingers in a bubble, hoping that her arias and Antony's impersonation of Santo Niño will miraculously rouse Gaspar from his coma.

Arcenas is perceptive about tangled love-hate relations in extended families, especially when self-interests have a hand. But too often they are expressed in contrived scenarios full of commotion and caterwauling. The corniest instance is at a dinner when everyone dredges up the past and points fingers at each other;

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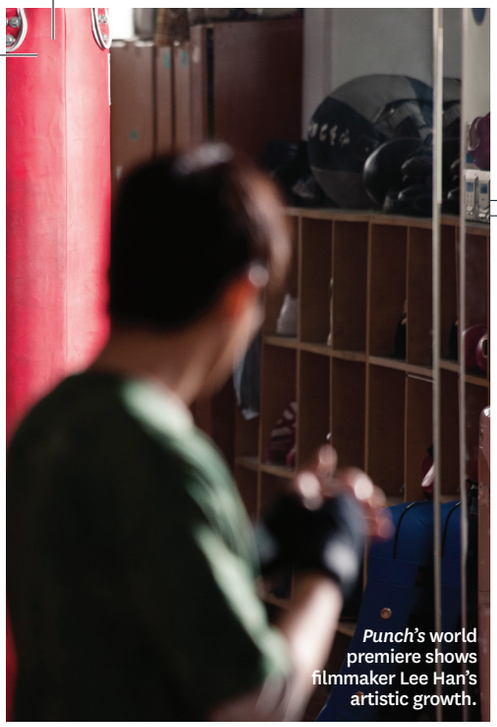

Punch's world premiere shows filmmaker Lee Han's artistic growth.

The film starts strong, technically and narratively, and Lee somehow manages to juggle the various balls he throws up in the air. What makes Dong-ju zero in on Wan-deuk is unclear but it doesn't really need to be. Why Wan-deuk responds is just as fuzzy. There is no bratty behavior from Wan-deuk towards his father, and Yoo and Park have an easy, oddly mature dynamic that feels based in genuine affection. Similarly, Kim's interpretation of a curmudgeonly, painfully honest teacher that inspires through crankiness is far less contrived than it has a right to be. Kim borders on arid in his dry delivery of wisdom and is never less than compelling when he's on screen. Dong-ju has his own crosses to bear but they're dropped in organically, avoiding the groan-inducing Big Revealing Moments.

Sadly *Punch* doesn't hold up right to the bitter end. A scene near the end that represents an idealized Korea with all the antagonists enjoying a good meal is enough to make your teeth ache — and proves Lee hasn't completely abandoned his mushy side. The director loses focus in the final few minutes, wrapping up on such a high note you'll be looking for a bow.

Open Cinema
Producer *Kim Dong-wu, Ham Jung-yeob, Bae Sung-eun*
Director *Lee Han*
Cast *Kim Yoon-seok, Yu Ai-ne, Park Soo-young*
Screenwriter *Kim Dong-wu, based on the novel by Kim Lyeo-ryung*
Editor *Nam Na-young*
No rating, 107 minutes

suddenly, Reinhardt interrupts them to confess something. Of all skeletons in the closet, this must be the most predictable one.

The emotional pitch is heavily accented by the use of opera singing to denote a motif or mirror protagonists' feelings. *Niño* opens with Celia singing Addio del passato from *La Traviata*. As if giving the plot away, her voice swells with passion when delivering the libretto "Farewell happiness of bygone days." An even more Gothic moment has Celia belting out an aria excerpted from Tosca's Vissi D'arte until her voice breaks, after she overhears Racquel's plans to sell the house.

Arcenas' experience of working in theater, mainly as a production designer no doubt accounts for the dramatic excessiveness and florid, stagey conversations, which competes against the discreet cinematography, which struggles to maintain a sense of reality and naturalism.

The cast, especially Acuñary and Villavicencio invest personality and credibility to their roles. They excel in conveying a volatile chemistry that is abetted by loneliness and held in check by distrust.

New Currents
Production *Cinemalaya Foundation in cooperation with Handurawan Films*
Cast *Fides Cuyugan-Asensio, Arthur Acuña, Raquel Villavicencio, Shamaine Centenera-Buencamino, RaquelVillavicencio, Tony Mabesa*
Director *Loy Acrenas*

Leafie, A Hen in the Wild

A beautifully illustrated animated tale about the joys and challenges of motherhood *By Maggie Lee*

THE TRIALS AND TRIBULATIONS THAT A BATTERY FARM hen undergoes to bring up her adopted duckling in *Leafie, a Hen into the Wild* makes the multitasking mom in *How Does She Do It* look like a dud. This animation from Korea draws from that country's elegant ink brush painting tradition, throws in some tear-jerking nuggets from Korean TV soaps and anchors the story with sympathetic, fully-fleshed out characters. The narrative sophistication of Oh Seong-yun's direction and the screenplay by Kim Eun-jung and Na Hyun rival live-action drama made for adults, with enough smashing action sequences to keep a young crowd hooked. Whether intentional or not, it transcends mere entertainment by rooting for single moms and mixed race adoptions.

Leafy's protagonist is voiced by int'l fest favorite Moon So-ri.

Among local animation, it ruled the roost at Korean box office selling over 2 million tickets. Offshore, it is probably most comfortable nesting in kidfests and family channels. Voice-dubbing by internationally-recognized talents Moon So-ri (*Hahaha, Oasis*) and Choi Min-sik (*I Saw the Devil, Old Boy*) will ring a bell for festival regulars.

Escaped battery farm hen Leafie (Moon) oozes maternal instinct since she is deprived of the chance to brood the eggs she laid. Adrift in the wilderness, she narrowly flees the hungry jaws of One Eye the weasel (Kim Sang-hyun), thanks to Wanderer (Choi), a wild guard duck with a crippled wing. She finds a way of repaying him by adopting his son Greenie, after the duckling's mother, and later Wanderer himself, fall prey to One Eye.

Leafie and Greenie settle in the Everglades with the help of local realtor Mayor, a meddling but kind-hearted Otter. Not surprisingly, Greenie grows up with an identity crisis, having no one to teach him to swim or fly. But come fall, with the arrival of a flock of wild ducks, Greenie triumphantly spreads his wings in an aviation race. Before Leafie could give her son a send-off, One Eye makes her menacing presence felt again.

The film stands out for its action sequences that boast tremendous velocity, realism and cinematic flair. Wanderer's numerous fights with One Eye pull no punches, leaving none of its bloodiness to the imagination. In another episode, Greenie is captured by the barnyard's owner. Leafie's rescue mission mobilizes all the animal characters in a ruckus that's dynamically choreographed with a Keatonesque grasp of timing and acrobatics. The action reaches a pinnacle in the flying contest, which delivers some technically intricate and heart-stoppingly fast aerial scenes.

Spanning four seasons, which covers the transient lifespan of poultry, each season's unique outlook is captured in vibrantly colorful sceneries done in a soft water-color style.

Open Cinema
Sales *Finecut*
Production companies *Myung Films, Odoltogi*
Cast *Moon So-ri, Choi Min-sik, Yoo Seung-ho, Park Chul-min*
Director *Oh Seong-yun.*

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3D Persimmon

An intricate and intriguing horror drama that never achieves any chills *By Kirk Honeycutt*

3D PERSIMMON IS AN unusually creative low-budget horror drama that, unfortunately, is light on real thrills. Much cruder and sloppier films can have you all but ducking under your seat, but *3D Persimmon* may be too cerebral for its own good. Nevertheless, any festival celebrating the fantastic should lay out a welcome mat for this well conceived locked-in-a-room Korean melodrama.

Actor-writer-director Choo Sang-rok apparently shot this film for $350,000 as a cable movie that aired last year under the title *Restroom*. The TV movie has since undergone an extreme makeover in editing and sound design along with a 3D conversion. Without seeing the original version, comparisons are not possible although 3D adds absolutely nothing to a story that essentially has actors taking to each other in a single setting.

Everything here hangs on a simple though potent premise. One by one, six characters enter a men's toilet facility in a small rural town only to discover the door is locked from the inside. Not that it matters since there is a moment when the door does swing open only to reveal an endless series of rooms that are, in fact, the same restroom. In other words, these people are good and trapped.

One man, a physics professor, evokes Einstein and time and space continuums to puzzle out their predicament. But once a conversation gets started the solution to their metaphysical dilemma is simple: Each in his or her own way has a connection to the mysterious death of a young girl in that restroom a while back.

Now her spirit has lured them to the scene of the tragedy to confront them with their guilt. But what else does she have in store for them?

Along with the professor there is a businessman returned to his hometown, a bum, a hotheaded thug, a young girl and a female monk. Through dialogue and flashbacks — the only time the movie escapes from its confined quarters — each reveals the nature of his or her "guilt." They all stand accused although no one can be directly blamed.

As days wear on and hunger pangs grow, civilized behavior gives away to barbarity. One person dies and then another, though not through supernatural means. The girl's angry spirit lets her victimizers cause

Crulic features a number of animation techniques, including stop motion.

Crulic – The Path to Beyond

Animated doc makes heavy material accessible but flirts with excessive dramatic license *By Elizabeth Kerr*

NEVER HAS PAPERWORK PLAYED SUCH AN OMINOUS ROLE in juris prudence as it does in the case spotlighted in *Crulic – The Path to Beyond*, an animated documentary about the cumulative police intimidation, bureaucratic laziness and medical incompetence that lead to a young man's death in prison. Documentary festivals should be lining up to program *Crulic*, and though the film's running time could make theatrical distribution tricky it should do well on cable television in Europe and North America particularly in light of the documentary renaissance in the United States.

Films with subject matter like *Crulic*'s generally grab the bland talking heads bull by the horns and run with it, but Romanian filmmaker Anca Damian takes a refreshing route.

Crulic is vaguely reminiscent of *Waltz with Bashir* in that it makes complex material accessible and classically entertaining by opting out of standard doc conventions and mixing media as well as tone. Hand drawn 2D, collage, stop-motion and cutout animation with a sprinkling of archive footage draw a portrait of the 33-year-old Claudiu Crulic's childhood and family history, before further illustrating his 20s as a worker that regularly crossed borders on various errands. Wrongly detained (according to the film) on a theft charge, Crulic was held for over 100 days without trial, shuffled from cell to cell, and eventually hospital to hospital over the course of the hunger strike he embarked on to protest his arrest. He was reported to weigh 70 pounds when he died after being ignored by prosecutors, the Romanian embassy and his own sister.

Crulic's images are carefully constructed and make the points

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Originally made for TV, *Persimmon* was given a 3D makeover for the big screen.

their own downfalls.

Things do reach a savage state, which instigated a few walkouts at a press screening in Busan. But, again, your average splatter movie is much more extreme. In fact, the film is quite discreet about one sexual attack.

The social breakdown is accompanied by a nicely spooky soundtrack where the smallest sounds get amplified and there's slight echo as voices bounce off bare walls. Music occasionally murmurs in the background. Lighting is dim so the film is almost in black-and-white, other than those brief flashbacks to the countryside.

While this 83-minute film is an accomplished one, it provokes neither empathy nor dread. Some characters are more likable than others, of course, but none prove "guilty" enough to deserve this torment. The dead girl seems as culpable in her own demise as any of them so the avenging spirit in this instance acts in an unduly petty manner.

Korean Cinema Today - Visions
Production company
Ro.a.d Company
Cast *Oh Kwang-rok, Yang Jin Woo, Kim Gin Koo, Kim Jong Tae Yu Yun Jung, Choo Sang-rok*
Director-screenwriter
Choo Sang-rok
Producer *Lee Dong Joo*
Director of photography
Kim B.I.
No rating, 83 minutes

they need to briskly, building the case for the Polish bungling of this issue every step of the way. The vivid but never overwhelming images jump around stylistically but ultimately blend and flow together seamlessly. The short epilogue explaining some of the details were (sort of) understandably fictionalized for the sake of the film, that admission, honorable as its honesty may be, takes some of the wind from the film's sails.

Though the occasional aesthetic flourish drags on a bit too long, for the most part Damian never loses control of where she's guiding the narrative as it were — and blessedly she is never less than delicate in her touch. But Crulic's single standout element is the narration by Romanian actor Vlad Ivanov (*4 Months, 3 Weeks and 2 Days*) as Crulic, narrating his life story and legal nightmare from beyond the grave. Ivanov turns in a cheeky, nuanced voice performance that brings a touch of levity to a tragic situation without ever demeaning the seriousness of it.

Wide Angle
Sales *Wide Management*
Production company *Aparte Film Production*
Producer *Anca Damian, Arkadiusz Wojnarowski*
Director *Anca Damian*
Cast *Vlad Ivanov, Jamie Sives*
Screenwriter *Anca Damian*
Music *Piotr Dziubek*
No rating, *70 minutes*

Varanasi's sex scenes are likely to draw interest.

From Seoul to Varanasi

Compelling adult drama suffers from a slight case of over-reach *By Elizabeth Kerr*

FOLLOWING HIS *TOWN* TRILOGY, WHICH WRAPPED WITH the strongest entry, *Dance Town*, in 2010 vaguely controversial director Jeon Kyu-hwan turns his attention to private politics and sexuality in *From Seoul to Varanasi*, a mostly successful drama that veers off track near its conclusion by biting off far more than it can chew. Strong performances and an honest, raw tone help draw attention away from misguided narrative choices and keep the whole endeavor from sinking into melodramatic nonsense. Jeon's multiple graphic sex scenes are likely to generate curiosity at home in Korea, and distributors that found modest art house success with his earlier films will come calling, but broad release in any region is unlikely.

Publisher Yong-woo (Yoo Dong-hwan, a Korean actor with actual, mature screen presence), his sheltered wife Ji-young (Choi Won-jung), and writer Jong-hwa (Shin Ye-an) are the players in a love triangle that gets more complicated when Ji-young becomes enamored of a young Lebanese man, Kerim (Nolaig Walsh), living in Seoul. While Yong-woo and Jong-hwa enjoy an active, and explicit, sex life, Ji-young pursues an initially chaste romance despite warnings against it from all sides, chiefly Kerim's sister and extremist best friend. It's not long before a café bombing in India has Yong-woo running off to recover his runway wife. Not surprisingly, it all ends in tragedy.

From Seoul to Varanasi is temporally disjointed, keeping audiences on the same unsure footing as the characters; Seoul is about as bleak and murky as the prevailing moods. It's a similar aesthetic to Jeon's earlier work and is the perfect metaphor for the shades of gray the characters live in. For the bulk of *Varanasi*'s running time, it focuses on the central couples and draws an affecting portrait of desire, attraction, and duty. Yong-woo is drawn to Jong-hwa because she excites him, but remains faithful, in his mind, to his wife specifically because of the comfortable stability she provides. Ji-young's loneliness and naiveté are at the heart of her dalliance with Kerim. Jong-hwa remains in a dead-end relationship against her better judgment mostly because, as has been theorized, power is sexy and Yong-woo has it.

The film's sex is going to get plenty of ink, but credit must be given to Jeon for imbuing the sequences with a naturalism not often seen in Korean cinema. The sex still isn't that sexy, but hey, it's a start.

Korean Cinema Today - Panorama
Production company *Treefilm*
Producer *Choi Mi-ae*
Director *Jeon Kyu-hwan*

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FESTIVAL SCREENING GUIDE

TODAY

10:00

The Kick
105mins, Midnight Passion, L8

I Am
77mins, Wide Angle - Documentary Showcase, L4

Taj
96mins, World Cinema Special Program - Another Face of Australian Cinema, L5

Lovely Man
76mins, Window on Asian Cinema, M1

Corman's World: Exploits of a Hollywood Rebel
95mins, Wide Angle - Documentary Showcase, M2

Here, There
93mins, Window on Asian Cinema, M3

My Back Page
141mins, Window on Asian Cinema, B1

Stanley's Tiffin Box
90mins, Window on Asian Cinema, BH

Francisca
166mins, Special Program - Extreme Portuguese Cinema: Six Auteurs in Focus, B3

War of the Arrows
122mins, Korean Cinema Today - Panorama, CS

Our Beloved Month of August
147mins, Special Program - Extreme Portuguese Cinema: Six Auteurs in Focus, C7

Le Havre
93mins, World Cinema, C6

Memories Corner
82mins, Flash Forward, C4

Unbowed
100mins, Gala Presentation, C5

11:00

Mourning
84mins, New Currents, C2

Barzakh
59mins, Wide Angle - Documentary Showcase, C3

(3D) Legend of a Rabbit
85mins, Wide Angle - Animation, L2

Return to Burma
84mins, New Currents, C1

Eagle of Wild Field
93mins, Special Program - Special Focus on Asian Western: Men of the East, COMC

Damn Life
84mins, New Currents, B2

Almayer's Folly
130mins, World Cinema, MM

The Beetle Soldiers
103mins, Window on Asian Cinema, M6

Dangerously Excited
101mins, Korean Cinema Today - Vision, M8, M9

Donkeys
93mins, World Cinema, M4

Alms for a Blind Horse
112mins, Window on Asian Cinema ,L3

Red Vacance Black Wedding
90mins, Korean Cinema Today - Panorama, L6, L7

The Beetle Soldiers
103mins, Window on Asian Cinema, M7

13:00

The Lady
132mins, Gala Presentation, L8

Tyrannosaur
89mins, World Cinema, M3

The Double Steps
87mins, World Cinema, L5

The Beaver
91mins, World Cinema, L4

Karen Cries in a Bus
98mins, World Cinema, M2

El Gusto
88mins, Wide Angle - Documentary Showcase, M1

Starry Starry Night
98mins, New Currents, B1

Guzaarish
126mins, Window on Asian Cinema, BH

(3D) PINA
106mins, World Cinema, CS

Let the Bullets Fly
132mins, Special Program - Special Focus on Asian Western: Men of the East, C6

Yulu
88mins, Wide Angle - Documentary Showcase, C5

13:30

LA-BAS - A Criminal Education
100mins, Flash Forward, C4

In the Darkness of the Night
94mins, Special Program - Extreme Portuguese Cinema: Six Auteurs in Focus, B3

14:00

The Good, The Bad, The Weird
130mins, Special Program - Special Focus on Asian Western: Men of the East, COMC

The Passion of a Man Called Choe Che-u
106mins, New Currents, B2

Footnote
101mins, World Cinema, C3

Jesus Hospital
91mins, Korean Cinema Today - Vision, C2

The Rambling Guitarist
77mins, Special Program - Special Focus on Asian Western: Men of the East, C7

Goodbye
104mins, Window on Asian Cinema, L2

My Father is Baryshnikov
88mins, Flash Forward, M4

Mother's Paradise
82mins, Window on Asian Cinema, M8

Faust
134mins, World Cinema, MM

Fable of the Fish
85mins, Window on Asian Cinema, L3

Superclásico
99mins, World Cinema, L6, L7

Mother's Paradise
82mins, Window on Asian Cinema, M9

14:30

Tatsumi
96mins, Wide Angle - Animation, M6, M7

16:00

Lost in Paradise
103mins, Window on Asian Cinema, L4

Jig
93mins, Wide Angle - Documentary Showcase, L5

Jam Docu Kangjung
90mins, Wide Angle - Documentary Competition, M3

Mr. Tree
88mins, Window on Asian Cinema, M1

Sleeping Sickness
91mins, World Cinema, M2

Rose
94mins, World Cinema, CS

Kinship
81mins, Korean Cinema Retrospective - Archeoloy of Korean Cinema, C7

Seven Acts of Mercy
103mins, World Cinema, C6

Three Sisters T
85mins, World Cinema, C5

The Sword Identity
108mins, Window on Asian Cinema, B1

To Die Like a Man
133mins, Special Program - Extreme Portuguese Cinema: Six Auteurs in Focus, B3

16:30

Easy!
95mins, World Cinema, BH

Courage
88mins, Flash Forward, C4

17:00

Laddaland
125mins, Midnight Passion, C2

Life Without Principle
107mins, Gala Presentation, C3

Colour Blossoms
106mins, Special Program - Special Focus on Yonfan: A Touch of Sensuality, L2

The Woman in the Septic Tank
90mins, Window on Asian Cinema, B2

Elite Squad 2: The Enemy Within
115mins, Midnight Passion, COMC

This Is Not a Film
75mins, Wide Angle - Documentary Showcase, C1

Off White Lies
86mins, Flash Forward, M4

170 Hz
86mins, World Cinema, MM

Always
108mins, Opening Film, M6, M7

Breathing
93mins, World Cinema, M8, M9

The Raid
100mins, Midnight Passion, L3

The Mirror Never Lies
100mins, New Currents, L6, L7

19:00

El Medico: The Cubaton Story
85mins, Wide Angle - Documentary Showcase, L5

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Pina

Las Acacias
85mins, World Cinema, L4

Crulic - The Path to Beyond
73mins, Wide Angle - Documentary Showcase, M3

Sleep Tight
102mins, World Cinema, M2

Celestial Kingdom
115mins, Window on Asian Cinema, M1

A Bottle in the Gaza Sea
100mins, World Cinema, B1

Stella Days
90mins, World Cinema, CS

(3D) 1920 Battle of Warsaw
115mins, World Cinema, C6

Monster Yonggari
80mins, Korean Cinema Retrospective - KIM Kee-duk, On the front line of Korean genre films, C7

Shoji & Takao
158mins, Wide Angle - Documentary Competition, C5

19:30
Ephemeral Weddings
84mins, World Cinema, C4

Kisses
121mins, Korean Cinema Today - Panorama, BH

20:00
Urban Explorer
88mins, Midnight Passion, B2

311
94mins, Wide Angle - Documentary Showcase, C1

Phantom
90mins, Special Program - Extreme Portuguese Cinema: Six Auteurs in Focus, B3

Tears of the Black Tiger
104mins, Special Program - Special Focus on Asian Western: Men of the East, C3

In Between
111mins, Special Program - Special Focus on Yonfan: A Touch of Sensuality, L2

Joan and the Voices
67mins, Flash Forward, M4

Summer Games
101mins, World Cinema, M8

Ari Ari the Korean Cinema
110mins, Wide Angle - Documentary Showcase, MM

Smuggler
115mins, Midnight Passion, L3

Baikonur
95mins, World Cinema, L6, L7

Star Watching Dog
128mins, Open Cinema, BT

Summer Games
101mins, World Cinema, M9

Melancholia
136mins, World Cinema, M6, M7

20:30
The Idiot
132mins, Flash Forward, C2

23:59
Midnight Passion 5
288mins, Midnight Passion, BH

TOMORROW

9:30
Val Abraham
188mins, Special Program - Extreme Portuguese Cinema: Six Auteurs in Focus, B3

10:00
The Host 3D
119mins, Gala Presentation, B1

Wu Xia
115mins, Gala Presentation, BH

Gun in My Hand
115mins, Special Program - Special Focus on Asian Western: Men of the East, C5

The Odds
94mins, Flash Forward, C4

Hindsight
121mins, Korean Cinema Today - Panorama, CS

The Rambler Rides Again
79mins, Special Program - Special Focus on Asian Western: Men of the East, C7

Hanaan
88mins, Window on Asian Cinema, C6

Scabbard Samurai
103mins, Window on Asian Cinema, L4

Amok
84mins, Window on Asian Cinema, L5

Tokyo Playboy Club
92mins, Window on Asian Cinema, M3

The Day He Arrives
79mins, Korean Cinema Today - Panorama, M1

18 Days
125mins, World Cinema, M2

Dangerously Excited
101mins, Korean Cinema Today - Vision, L8

11:00
Nobel Thief
96mins, Window on Asian Cinema, M6, M7

Goodbye First Love
110mins, World Cinema, M8, M9

The Idiot
132mins, Flash Forward, M4

Death Is My Profession
90mins, Window on Asian Cinema, MM

Mangrove
70mins, World Cinema, L3

From Seoul to Varanasi
96mins, Korean Cinema Today - Panorama, L6, L7

Poongsan
121mins, Korean Cinema Today - Panorama, L2

Best Intentions
102mins, World Cinema, C3

The Hunter
102mins, World Cinema Special Program - Another Face of Australian Cinema, C2

Urumi - The Warriors Who Wanted to Kill Vasco Da Gama
130mins, Window on Asian Cinema, B2

Damn Life
84mins, New Currents, C1

Come Rain, Come Shine
105mins, Korean Cinema Today - Panorama, COMC

12:00
Sholay
204mins, Special Program - Special Focus on Asian Western: Men of the East, C7

12:30
(3D)Hara-Kiri: The Death of Samurai
126mins, Window on Asian Cinema, L5

13:00
Himizu
129mins, Window on Asian Cinema, L4

The Woman
104mins, Midnight Passion, M3

Romance Joe
115mins, Korean Cinema Today - Vision, M2

Barbie
97mins, Korean Cinema Today - Vision, M1

Footnote
101mins, World Cinema, C6

Parked
90mins, World Cinema, CS

Joan and the Voices
67mins, Flash Forward, C4

Mad as Hell: Peter Finch
75mins, Wide Angle - Documentary Showcase Special Program - Another Face of Australian Cinema, C5

A Journey with Korean Masters
108mins, Special Program - Special Screening, B1

Cut
133mins, Gala Presentation, BH

Inseparable
97mins, Window on Asian Cinema, L8

13:30
I Carried You Home
115mins, New Currents, M6, M7

Past and Present
116mins, Special Program - Extreme Portuguese Cinema: Six Auteurs in Focus, B3

Faust
134mins, World Cinema, L6, L7

Nono
115mins, Window on Asian Cinema, L3

14:00
LA-BAS - A Criminal Education
100mins, Flash Forward, M4

A Cube of Sugar
110mins, Window on Asian Cinema, M8

War of the Arrows
122mins, Korean Cinema Today - Panorama, MM

Kausar
80mins, Window on Asian Cinema, COMC

The Sound of Old Rooms
72mins, Wide Angle - Documentary Competition, C1

Jump Ashin!
126mins, Window on Asian Cinema, B2

Easy!
95mins, World Cinema, C2

A Certain Romance
92mins, Special Program - Special Focus on Yonfan: A Touch of Sensuality, L2

Blue Bird
86mins, World Cinema, C3

A Cube of Sugar
110mins, Window on Asian Cinema, M9

16:00
The North and South
114mins, Korean Cinema Retrospective - KIM Kee-duk, On the front line of Korean genre films, C7

Terraferma
88mins, World Cinema, C6

Stella Days
90mins, World Cinema, CS

Three Sisters T
85mins, World Cinema, C5

My Father is Baryshnikov
88mins, Flash Forward, C4

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CHAN THE MAN
Korean actress Kim Hee-seon joins pan-Asian superstar Jackie Chan at a press conference for the action-fantasy realease *The Myth*. In addition to co-starring in the film, Kim and Chan also performed the theme song.

CHINA PHOTOS/GETTY IMAGES

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